

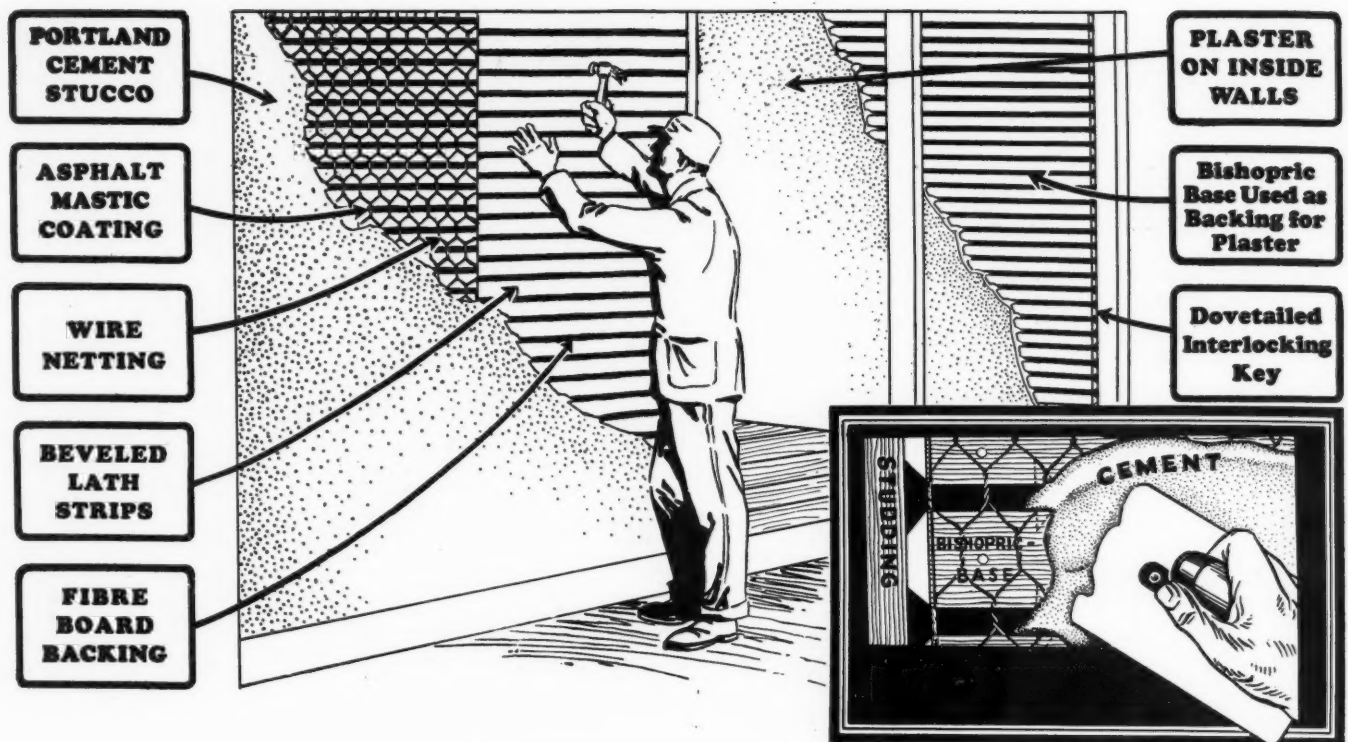
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CONTENTS

The Work of Webber, Staunton and Spaulding	Harris Allen, A.I.A.	5
El Mirasol ("The Sunflower")	Frederick Clift	23
A New Guerin Portfolio		24
Editorial		37
The Business Barometer Shows Business Good	E. C. Smith	37
San Francisco Architectural Club Notes	Contributed	39
Personal Glimpses		41
A Short History of Brick	M. T. Cantell	43

ILLUSTRATIONS

Living Room, Austin McFadden Home, Santa Monica, California	Cover		Scheme for Plaza, Palos Verdes, California	21
Breakfast Room, McFadden Home	5		Aviator's View, El Mirasol	23
Residence of George R. Bury	5		Typical Bungalow Interior, El Mirasol	24
Residence of Austin McFadden	7		Two Views, El Mirasol, Santa Barbara, California	25
Austin McFadden Residence	9		Bungalows, El Mirasol	26
Austin McFadden Home	10		Cloister Lounge, El Mirasol	27
Cortile, Loggia, Austin McFadden Home	11		Peacock Room, El Mirasol	28
Main Entrance Detail, Austin McFadden Home	12		Main Dining Room, El Mirasol	28
Cortile, Austin McFadden Home	13		Library, El Mirasol	29
Residence of George R. Bury, Hollywood, California	14		Drawing Room, El Mirasol	29
Residence, George R. Bury	15		Patio Dining Room, El Mirasol	30
Grammar School, San Marino, California	17		Patio, El Mirasol	30
Grammar School, San Marino, California	18		Sketch in Oils by Elmer Grey, Architect	31
Two Exteriors, Grammar School, San Marino, California	19		Sketch in Oils by Elmer Grey, Architect	32
			Sketch in Oils by Elmer Grey, Architect	33
			A Brick Residence, Los Angeles, California	35
			An Interior Bay of a Church	39

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BREAKFAST ROOM, RESIDENCE OF AUSTIN MCFADDEN

THE WORK OF WEBBER, STAUNTON AND SPAULDING

BY HARRIS ALLEN, A. I. A.



IN THESE days of jazz and jumble, when the hysteria which is an inevitable aftermath of a great war has not yet subsided, when the natural exuberance of youth runs wild in every direction, it is noteworthy—and refreshing—to find young men doing work that is restrained, thoughtful, and yet far from being commonplace or stereotyped. Webber, Staunton and Spaulding are three quite young men who appear to be proceeding consistently and harmoniously along the straight and narrow path of architecture, avoiding the temptations which must frequently occur. For clients today are eager for novelty, and the glittering butterfly of the picturesque and bizarre flutters enticingly across the way. It is not always easy to resist succumbing to this fascination, even for some of us who are old and weatherworn travellers.

So far, however, the work of this firm displays a sobriety and a firmness of judgment which is surprising and significant. It is not that a picturesque ensemble is not achieved. That is far from being the case. But it is quite



RESIDENCE OF GEO. R. BURY

evidently not deliberately attempted. What happens is, that conditions, requirements, relationships, proportions, are all carefully studied and valued, and their structural expression worked out in terms of the utmost directness and simplicity—I had almost said, sternness.

They have not hesitated to avail themselves of the recent re-discoveries of the beauty of texture and color, in stucco, tile, accessories; but the main impression their buildings make is one of substance, of suitability and strength. There is no frivolity in their designs, albeit an excellent sense of proportion and balance.

Both the McFadden and the Bury houses, illustrated in this issue, are all but massive in their structural solidity, but are so logical in development that they do not seem clumsy, small as they are. It is interesting to note that the sense of scale is unbroken, in mass or detail.

The San Marino School preserves the same salient features, although the detail of its main entrance is somewhat incoherent and could have had more study profitably. As the drawings for the Plaza at Palos Verdes evidently were intended for presenting the scheme and not for final plans, it need only be said that they show a breadth of treatment that should result in a very successful group of buildings.

The interior views here shown have similar qualities to the exterior facades. This results in dignity and restfulness, but also in some lack of the domestic feeling that should be present. In fact, there is the suggestion of a country club at its best. It often happens that an architect "arrives" first with his exterior compositions. As this firm grows in experience, their work is sure to become more mellow and rounded—they have the basic essentials.

DRINKING FOUNTAINS INCREASE

The demand for sanitary drinking fountains continues to show a marked increase this year, according to A. G. Haws, of the Haws Sanitary Drinking Faucet Company, of Berkeley. The company manufactures a variety of models, designed to meet every requirement. The factory has been one of the notable successes of recent years in the Bay District and its products are in use in factories, schools and buildings throughout the Western states.

FOR LUMBER STANDARDIZATION

Through the representation of Emory Standord Hall and Sullivan W. Jones, the American Institute of Architects is taking an active part in the national movement for lumber standardization. Present standards do not conform in every small detail to all the desires and preferences of any one group. But it is reported that a forward step has been taken.

Two Good Moves

To render better service to its many patrons and friends in Northern California, the San Francisco general offices of

The Pacific Coast Architect

have been moved to Suite 1313-1314 thirteenth floor, in the Claus Spreckels Building, which is centrally located at

**703 Market Street
San Francisco**

There is no change of ownership, management or personnel, and the editorial policy will continue under direction of

HARRIS ALLEN, A. I. A.

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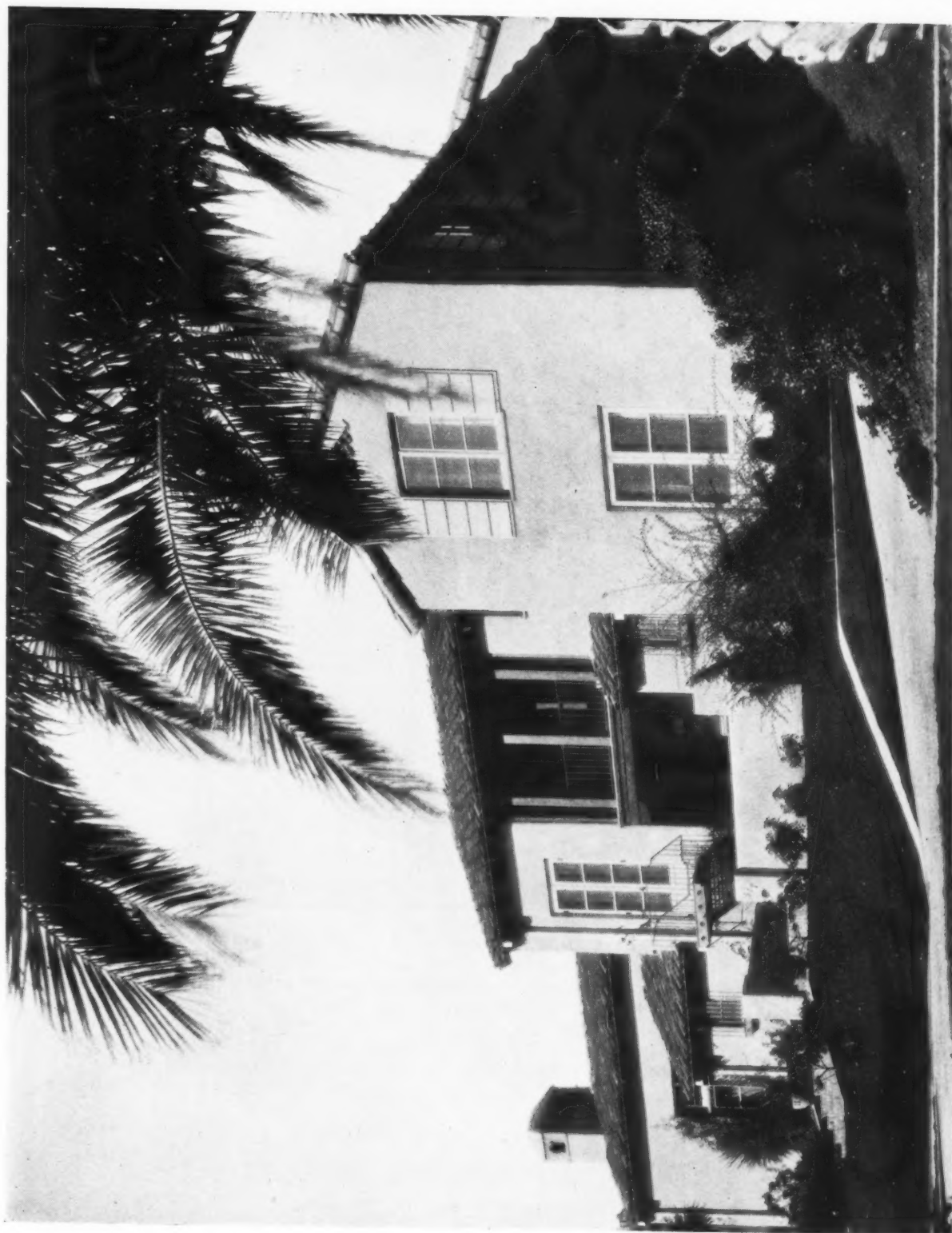
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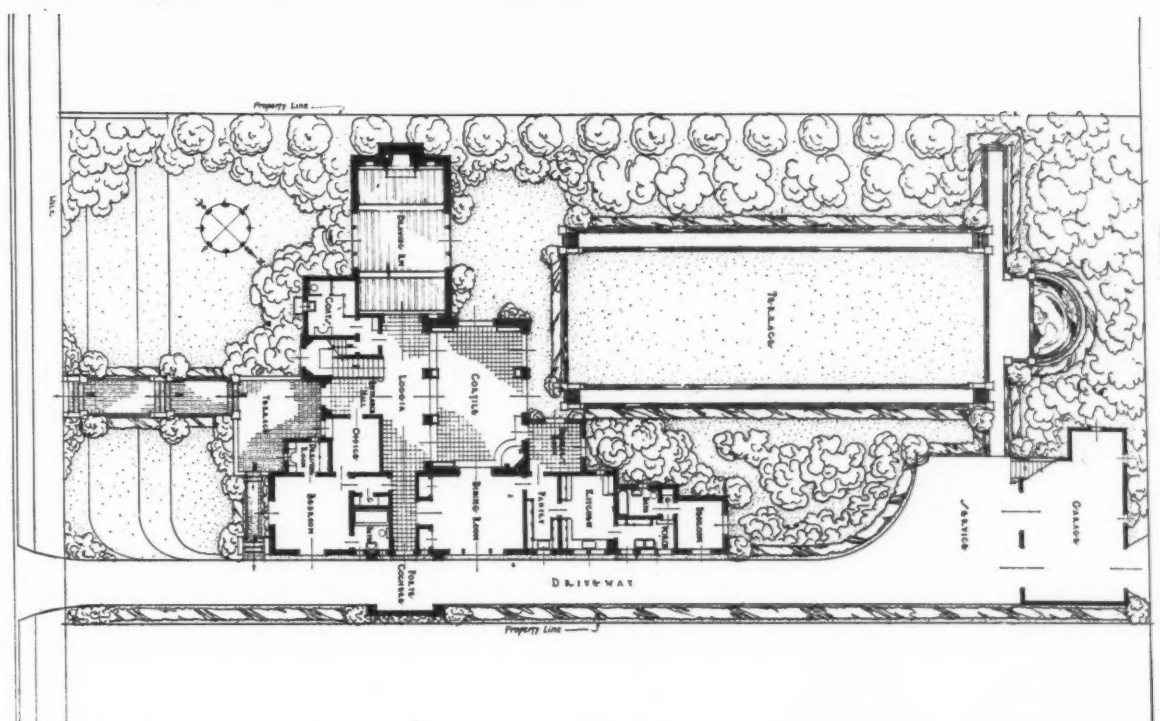
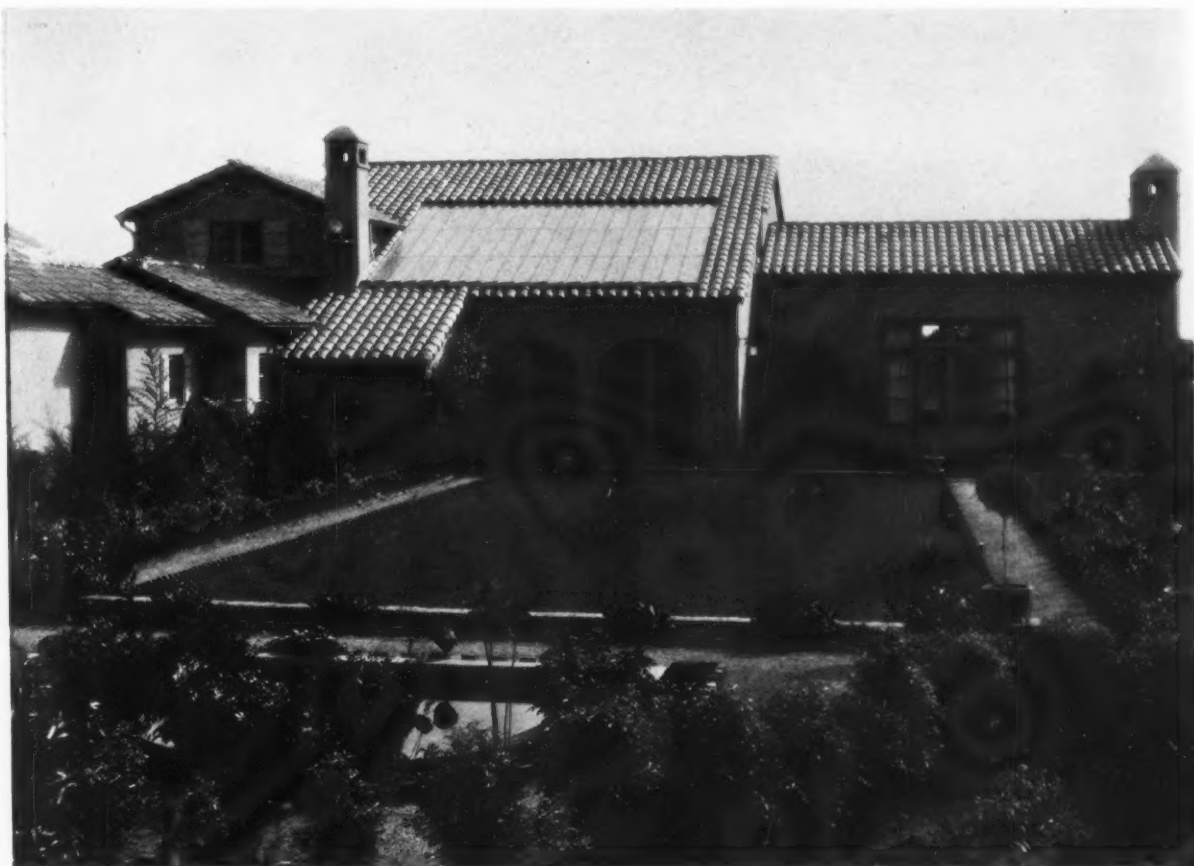
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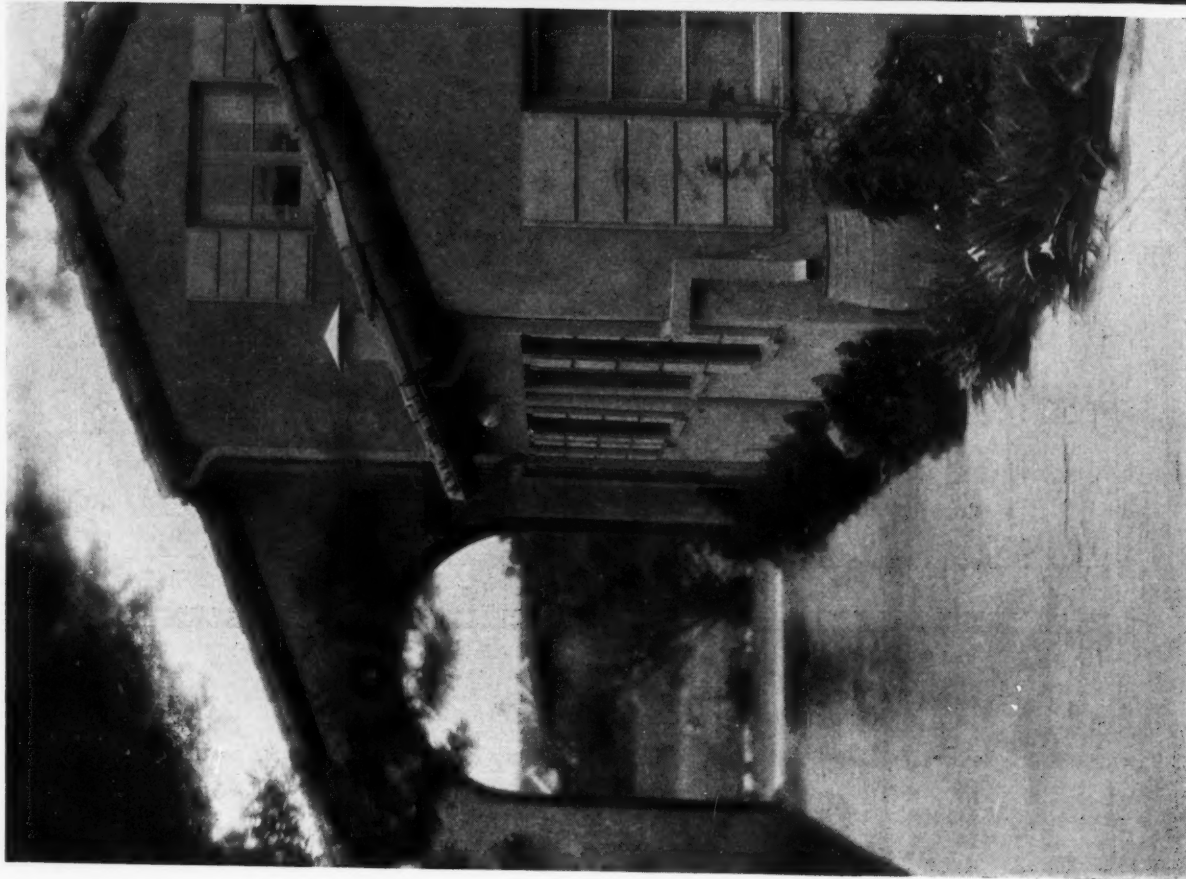
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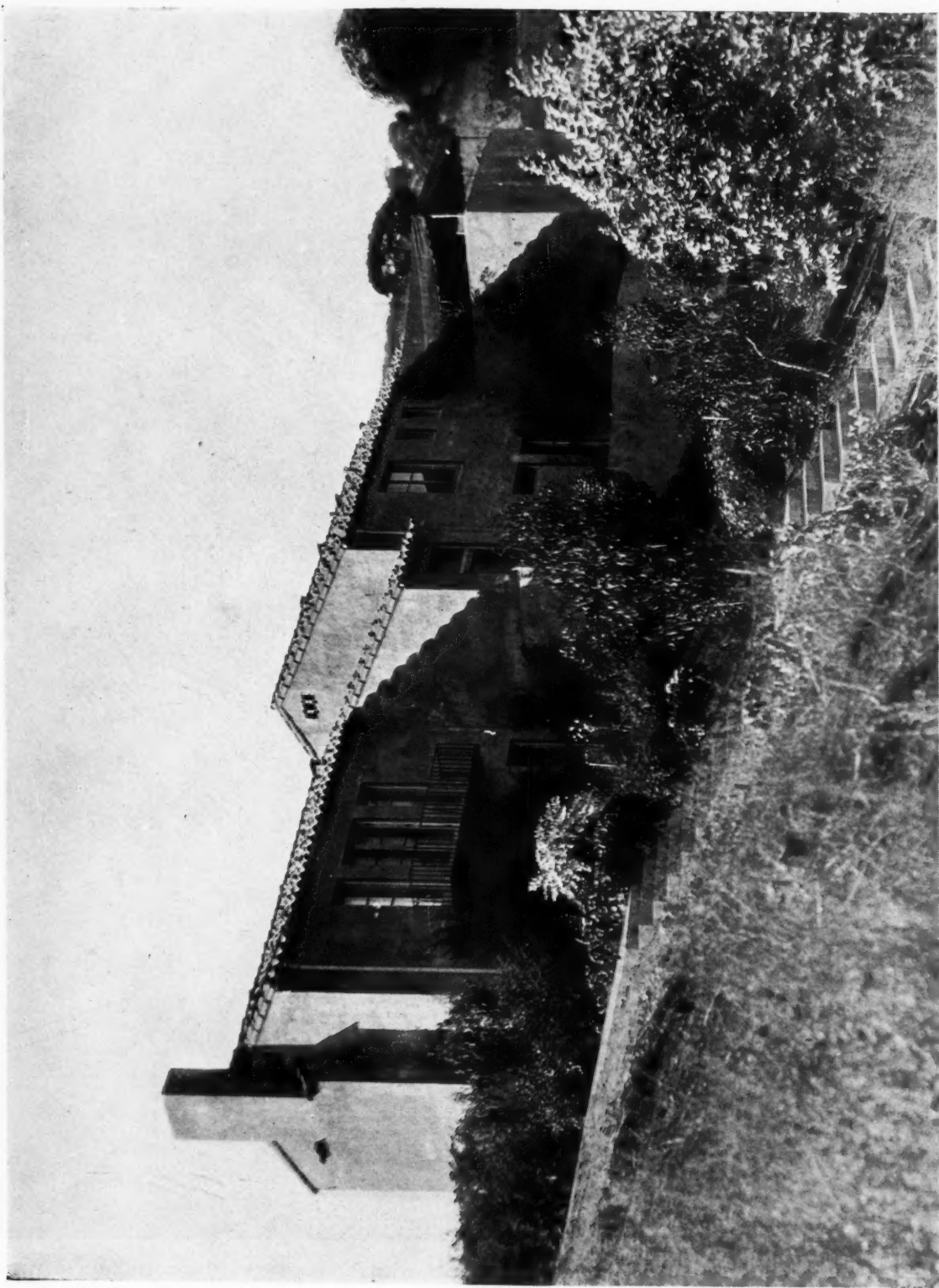


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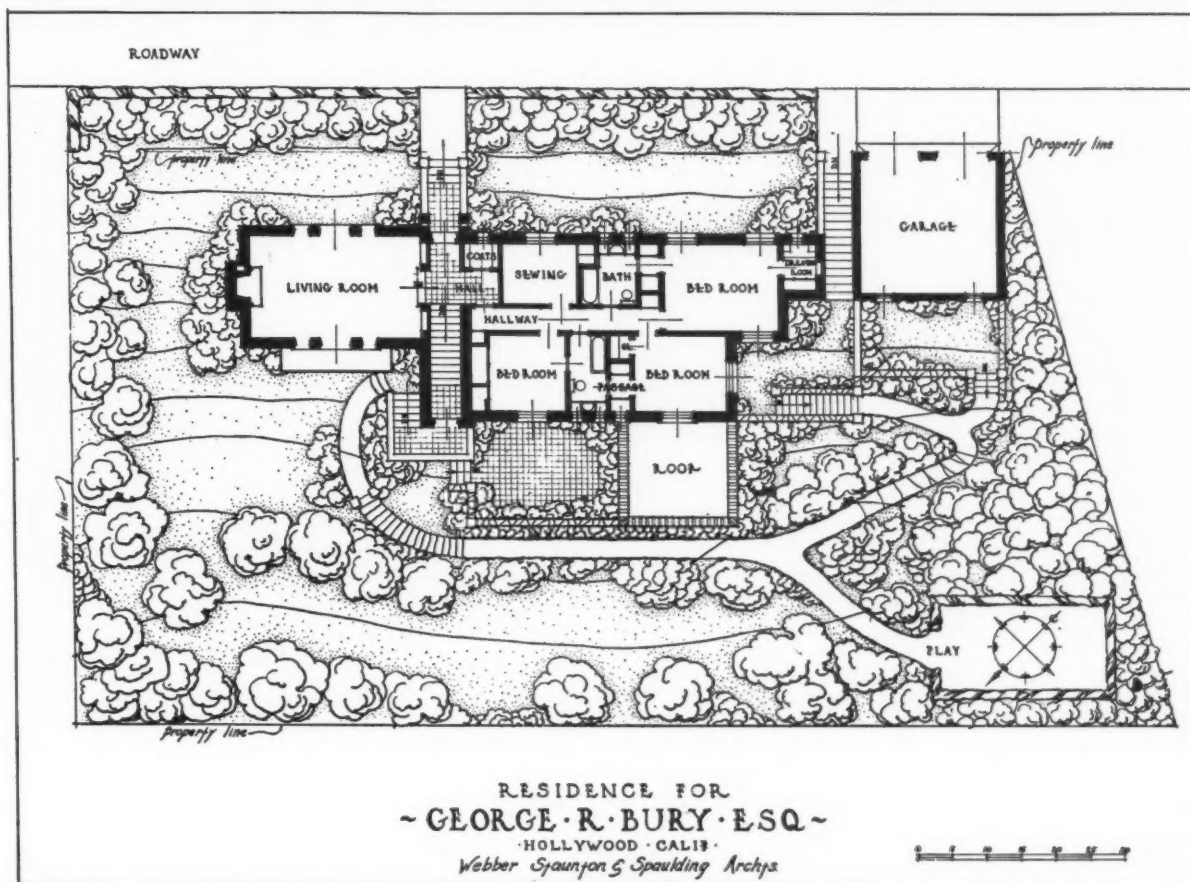


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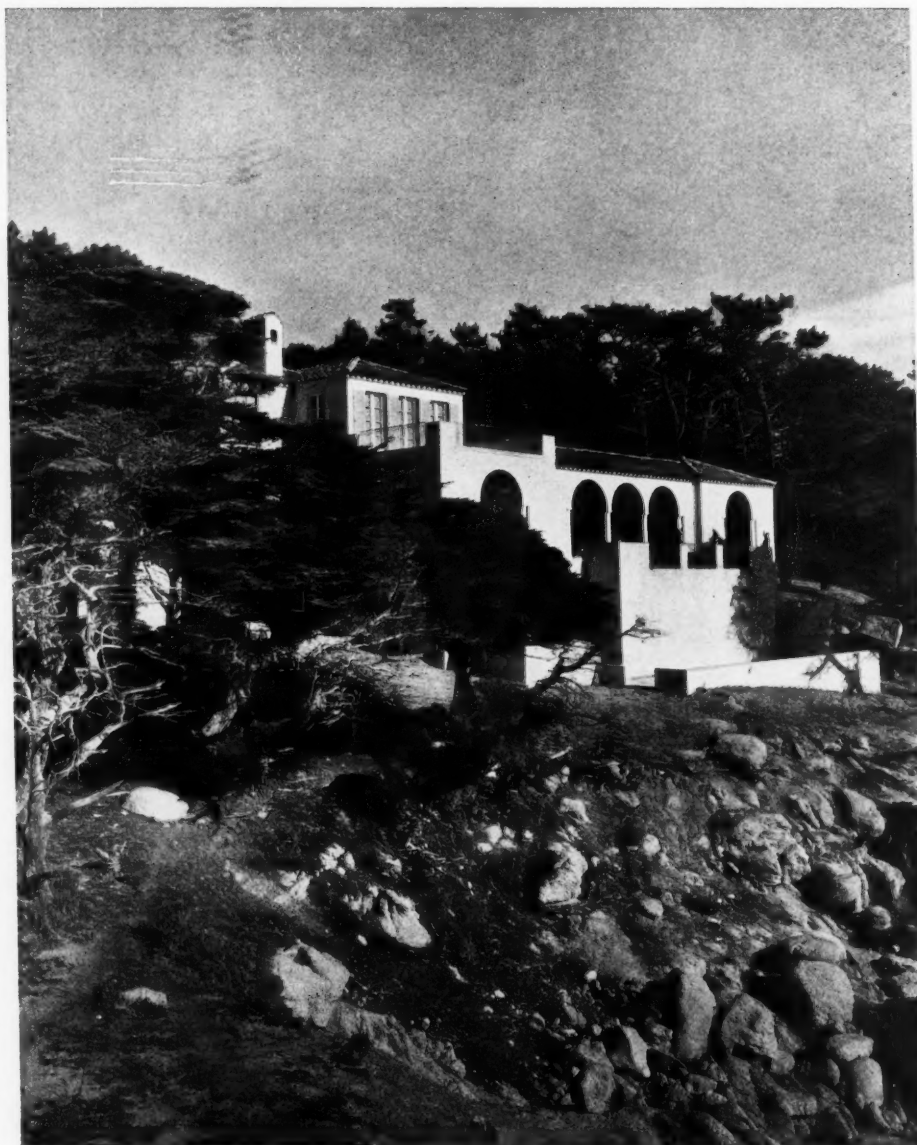


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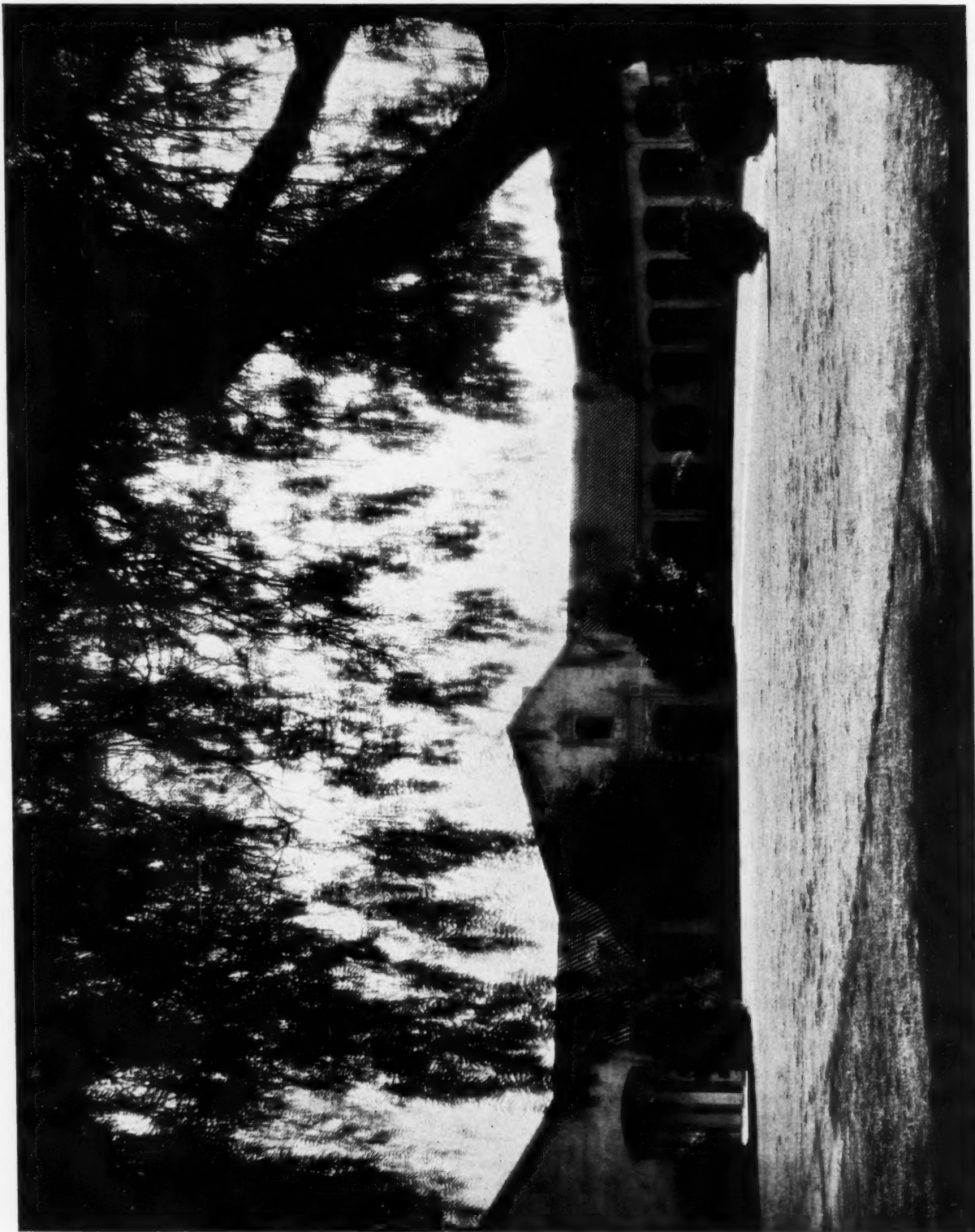
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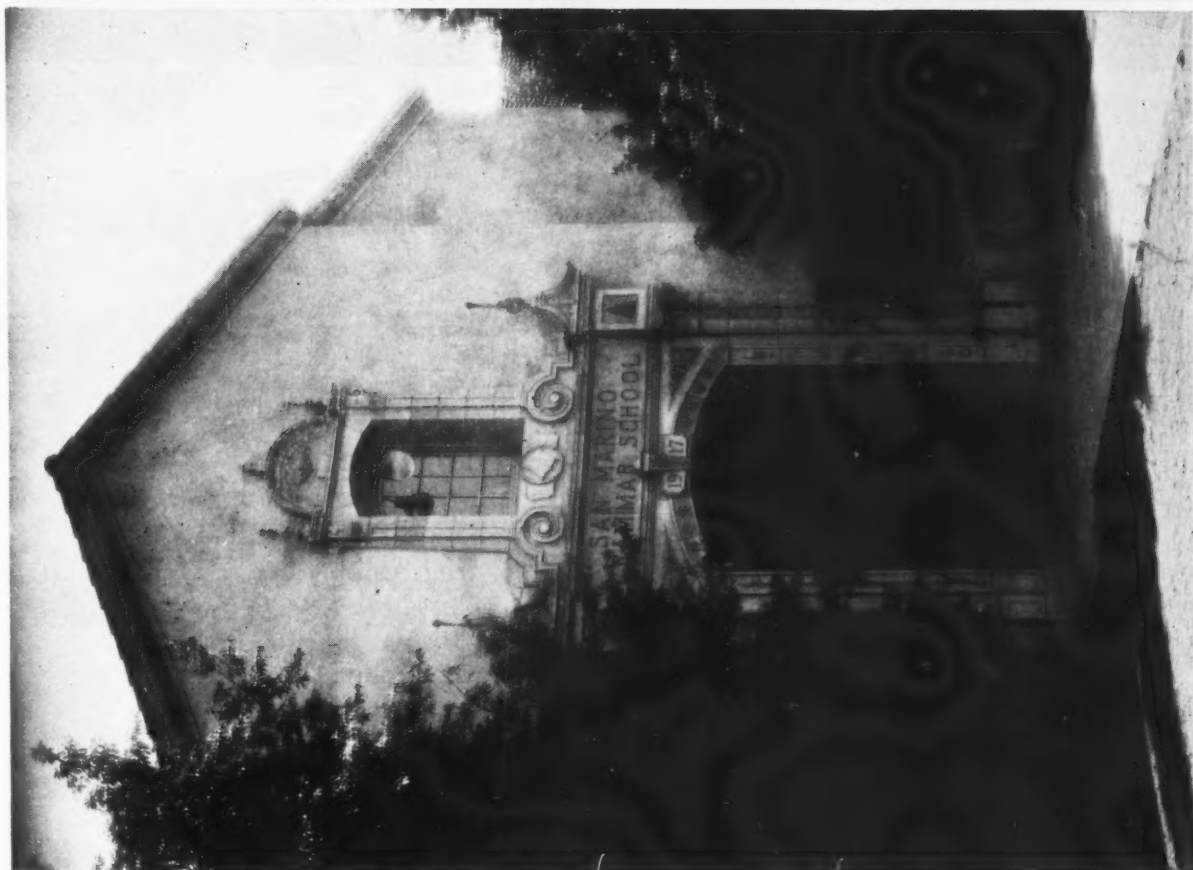




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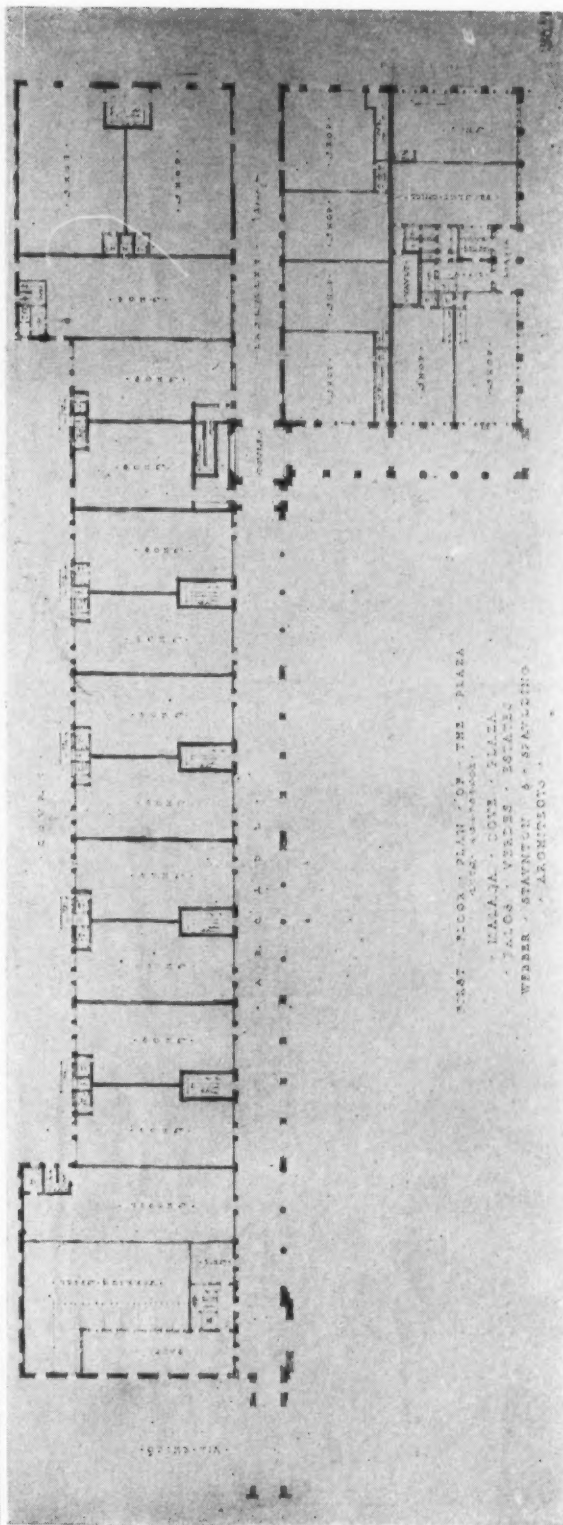
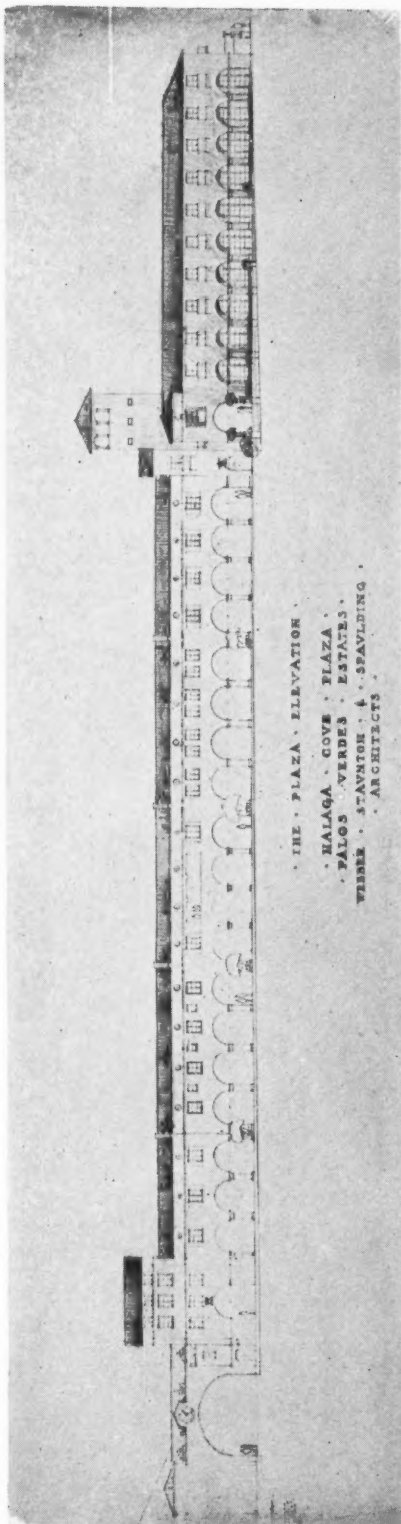


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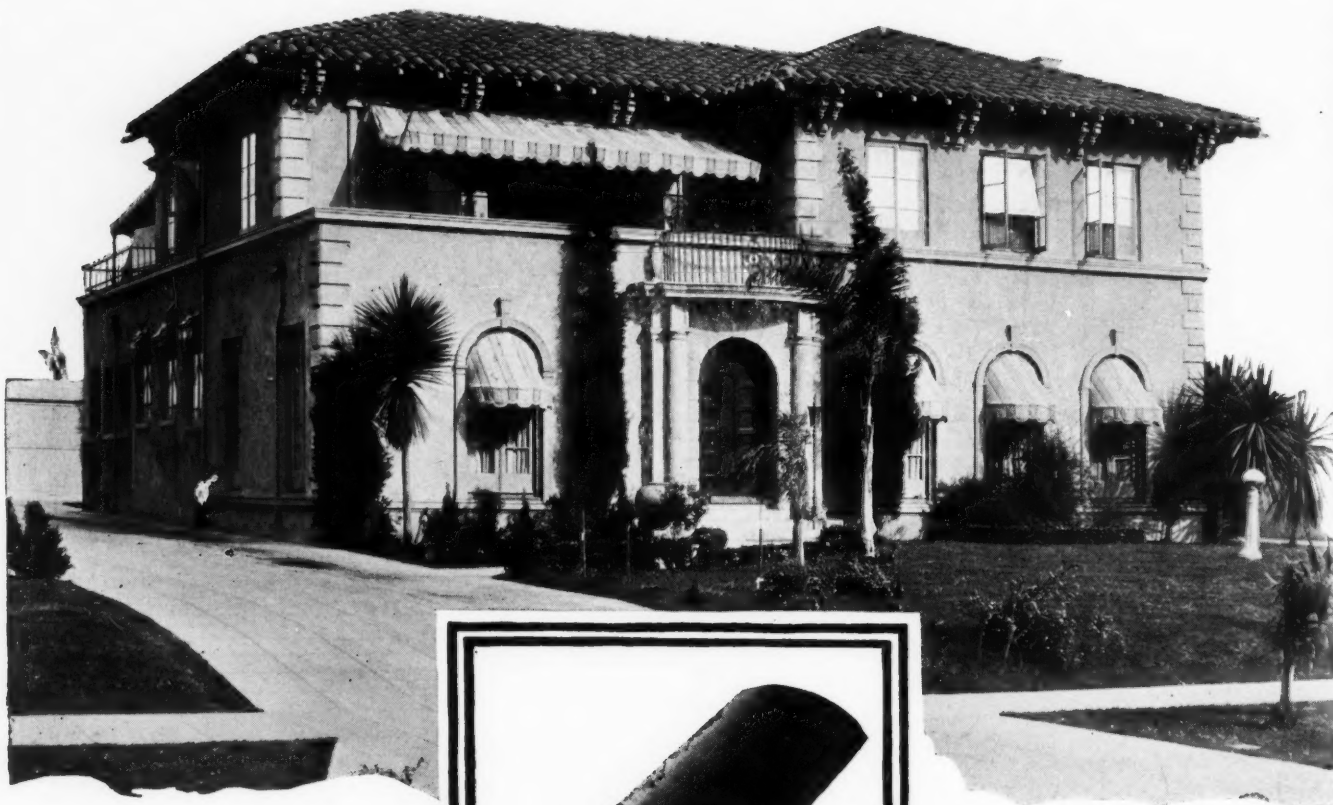
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EL MIRASOL "THE SUNFLOWER"

BY FREDERICK CLIFT



WHILE stopping at El Mirasol a few years ago, it occurred to the writer that he would like to own the place, so quietly distinctive, and to lavish on it thought and care which would make it unique. His experience with the Clift Hotel in San Francisco had convinced him that what lifts one hotel above another is atmosphere—a something intangible, but real, which surrounds the place like an aura. The ownership passed to him in 1920.

To Albert Herter, the well-known artist, came the idea of El Mirasol as a home-hotel with a limited number of guests, using the former residence of Mr. Herter's mother as a nucleus for a group of guest bungalows. This residence was one of the most notable places in the Channel City. Located directly opposite beautiful Alameda park, the grounds occupying an entire city block and lying on the direct route to the Old Mission, its stately proportions made of it the most conspicuous landmark in the entire city, aside from the Mission building itself.

The house, designed by the well-known New York architectural firm of Delano and Aldrich, is massively built of stone and brick, with plaster exterior; and with its beautiful patio surrounding a court centered by an exquisite marble fountain, is one of the most perfect and striking examples of Spanish architecture to be found in all California.

It was turned into a bungalow hotel, early in the spring of 1914, the initial plan calling for eleven bungalows, of plaster exterior with arcade verandas and tile edged roofs to harmonize in exterior appearance with the main house, which was, at the same time, being remodeled to provide a central dining room, lounging rooms and office. Three bungalows have since been added. Its success was immediate and absolute, and during the time it has been open, it is scarcely too much to say

that it has housed more people of social and financial prominence, not only from New York, Boston, Chicago, Philadelphia and other American cities, but from Europe as well, than any other hotel of equal size in the United States. As a well-known Philadelphian remarked, "El Mirasol is as well known in the clubs of the East as the Waldorf of New York; and better in a way, inasmuch as El Mirasol also stands for California."

To attempt to describe this achievement in terms applicable to the ordinary hotel, is to convey no slightest conception of what it really is. With a boldness in the use of color hardly equaled elsewhere in America, there has been produced an effect, at once brilliant and restrained.

As one enters the front door, the attention is momentarily diverted from the immediate surroundings, as the eye catches a glimpse of glowing color in the hotel park, around which the bungalows are grouped, straight on through the patio and across the arcade beyond the fountain; but the beauty of the interior is compelling, and very quickly claims our entire attention.

Standing in the midst of the lobby, one looks to the left, through the main dining room, to the "Peacock Room," a smaller dining room which takes its name from two magnificent hand-painted panels. This room is hung with choice textures, the floor a beautiful design in orange and blue, the tables and chairs corresponding. The "Peacock Room" was designed by Delano and Aldrich and was added to the main house a year ago to meet the growing demand made upon the management by those desiring to take advantage of this beautiful setting and unique service in entertaining; and during the season there are few days when it is not the scene of smart luncheons and dinners, for which style of entertaining it has become very much "the thing" among the elite of Santa Barbara and Montecito.

To the right from this vantage point, the view is through the library, which, with its large collections of books and periodicals, and a cheerful fire always blazing, is one of the favorite lounging places with the guests. Beyond this is the drawing room, also with an open fire,

and the walls hung with many of the original collection of pictures, while still further beyond is the card room, so absolutely aglow with warmth and color as to impress one immediately with the appropriateness of the name "El Mirasol" (The Sunflower), and architecturally balancing the Peacock Room at the other extremity of the main front of the building.

Stepping from the lobby directly ahead the visitor finds himself in the glassed-in tea room, where tea is served each afternoon from four to six o'clock, to the accompaniment of the tinkling fountain just without; and opening from this on the right is the open cloister, gaily furnished for lounging: a favorite out-of-doors rendezvous and for afternoon tea in warm weather.

Passing out of the patio, one is at once in the midst of El Mirasol park, with the vine clad bungalows surrounding, and, beyond, a magnificent view of the Santa Ynez mountains. So quiet and peaceful is the whole effect that one quite forgets that the busy streets are very near, and has the feeling of being in a quiet country garden. Perhaps in no other direction is the fidelity to detail before noted, and the rare taste and skill with which it is carried out, more clearly shown than in this wonderful garden. Although every path is bordered with flowers of endless variety in color, and, as each bungalow is examined separately, it seems to have a flower garden all its very own, yet so skillfully has the whole been composed that not only is the result an impression of absolute unity,



TYPICAL BUNGALOW INTERIOR

but, with all the infinite variety of color, the impression is still of the dominance of the hotel colors—the orange and blue—as definite and unmistakable as it is throughout the entire interior of the main building through which we have been passing.

In the bungalows themselves, each room is a studied harmony of chintz and paint. Beds, chairs, dressing tables, desks—all in a delicate cream color with striping to match the dominant tone of the chintz in each instance—the lighting fixtures of special design to harmonize—the delicate lace bed spreads—altogether produce the effect of a delightful country home.

The patio dining room is of practically the same capacity as the original main dining room, the side fronting the patio being entirely of glass; while the decorations are free interpretations of sixteenth century Persian miniatures. The decorations consist of two large paintings facing each other from the opposite ends of the room, while the five small panels between the lobby doors are filled with paintings of corresponding size. In all of these, the gorgeous colorings of the Persian origi-

nals are reproduced in brilliant style. Altogether this room is one of rare charm and affords opportunity to care for the entertaining without encroaching upon the comfort of the guests of the hotel.

Editor's Note: El Mirasol came through the recent Santa Barbara earthquake unscathed, and housed many refugees. A greater Santa Barbara is already rising from the ruins of the disaster of June 29th.

* * *

NEW SPECIFICATIONS PRACTICAL

THE architects of Los Angeles and vicinity are enjoying the use of new specifications recently promulgated by the Blue Diamond Company of that city. It is claimed that everyone who has used these specifications has found them to be extremely practical.

They are four in number, and include Brick Work, Concrete, Interior Plaster, and Cement Stucco. Each booklet covers its subject in detail, taking up each important phase of its particular theme so that the architect has comprehensive working data at hand.

To illustrate: the "Specifications on Cement Stucco" embraces three distinct bulletins. One deals with exterior plaster on frame construction, and the third treats the various popular cement stucco finishes. General data, scope of work, materials used, preparations for plastering and the application are the subjects covered.

It was only after considerable thought and study that these specifications were issued by the Research Department of the Blue Diamond Company, under the direction of Paul W. Penland and Harry V. Adams, architects and engineers. In the compilation of the data, many prominent California architects and engineers were consulted.

* * *

A NEW GUERIN PORTFOLIO

A portfolio of interest to all architects and artists has just been announced by Edward C. Bridgman, Publisher, 240 West 40th Street, New York City.

It consists of full color reproductions, direct from twelve original paintings by Jules Guerin. The plates from which these reproductions have been printed were made with extreme care by the Beck Engraving Company of Philadelphia. The twelve subjects are folio-ed in a buckram binding, 13 $\frac{3}{8}$ inches wide by 18 inches high. The subjects rendered are as follows:

1. The Alamo Mission, San Antonio, Texas.
2. Christ's Church, Alexandria, Va.
3. Old Dutch Church, Tarrytown, N. Y.
4. The Missions, San Luis Rey de Francis.
5. King's Chapel, Boston, Mass.
6. Old Christ's Church, Philadelphia, Pa.
7. St. Paul's Chapel, New York.
8. First Congregational Church, Old Lynne, Conn.
9. The Mission of San Carlos.
10. Old Swedes Church, Wilmington, Delaware.
11. Old St. Peter's Church, Philadelphia, Pa.
12. San Jose de Aguayo, San Antonio, Texas.

It seems almost needless to go into any explanations of Mr. Guerin's work or to elaborate upon his ability as an architectural renderer. The retail price of this portfolio is \$25.00, and any information regarding its sale and distribution may be obtained from Edward C. Bridgman, Publisher, 240 West 40th Street, New York City.

* * *

General offices of The PACIFIC COAST ARCHITECT are now located on the 13th floor, Claus Spreckels Building, Third and Market, San Francisco. Telephone Kearny 7794.

* * *

Hudson & Munsell, Architects, announce the removal of their offices to 631 Petroleum Securities Building, south-west corner Tenth and Flower Streets, Los Angeles.



EL MIRASOL, SANTA BARBARA, CALIFORNIA. DELANO AND ALDRICH, ARCHITECT
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BUNGALOWS, EL MIRASOL, SANTA BARBARA, CALIFORNIA, DELANO AND ALDRICH, ARCHITECTS
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CLOISTER LOUNGE, EL MIRASOL, SANTA BARBARA, CALIFORNIA, DELANO AND ALDRICH, ARCHITECTS
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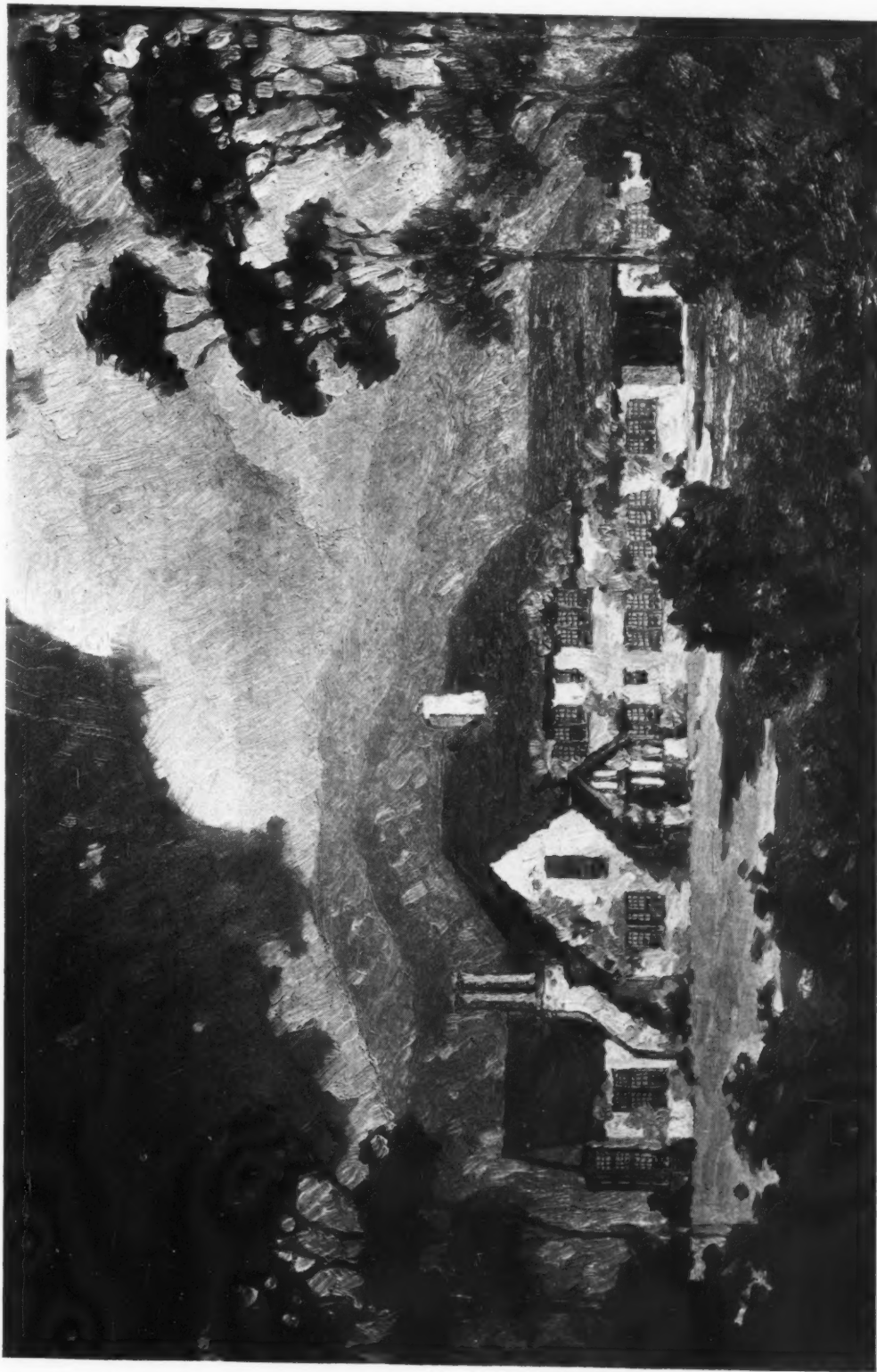
ABOVE: PEACOCK ROOM; BELOW: MAIN DINING ROOM. EL MIRASOL, SANTA BARBARA, CALIFORNIA
DELANO AND ALDRICH, ARCHITECTS. PHOTOGRAPHS BY J. WALTER COLLINGE



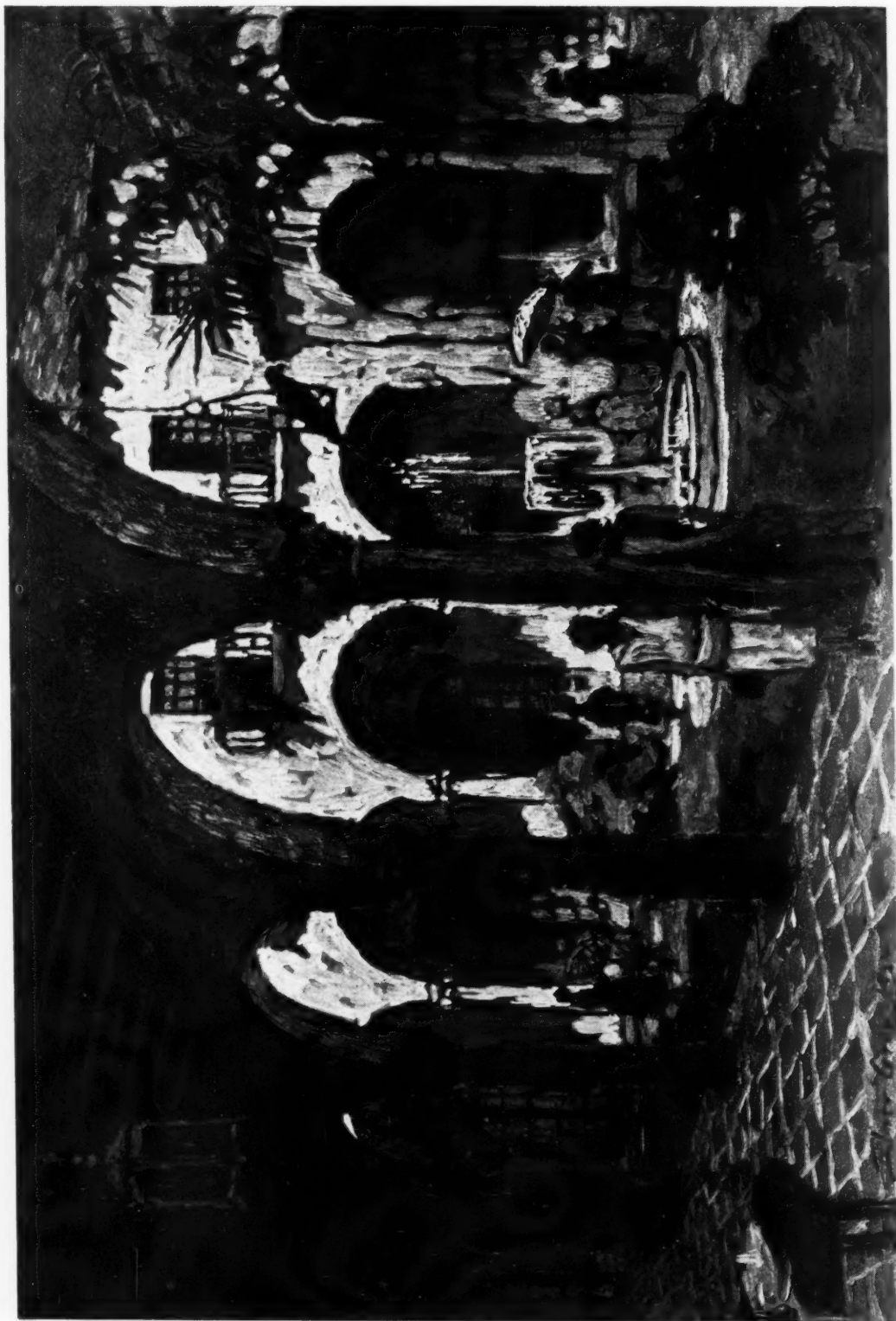
ABOVE: LIBRARY; BELOW: DRAWING ROOM. EL MIRASOL, SANTA BARBARA CALIFORNIA
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ABOVE: PATIO DINING ROOM; BELOW: PATIO. EL MIRASOL, SANTA BARBARA, CALIFORNIA
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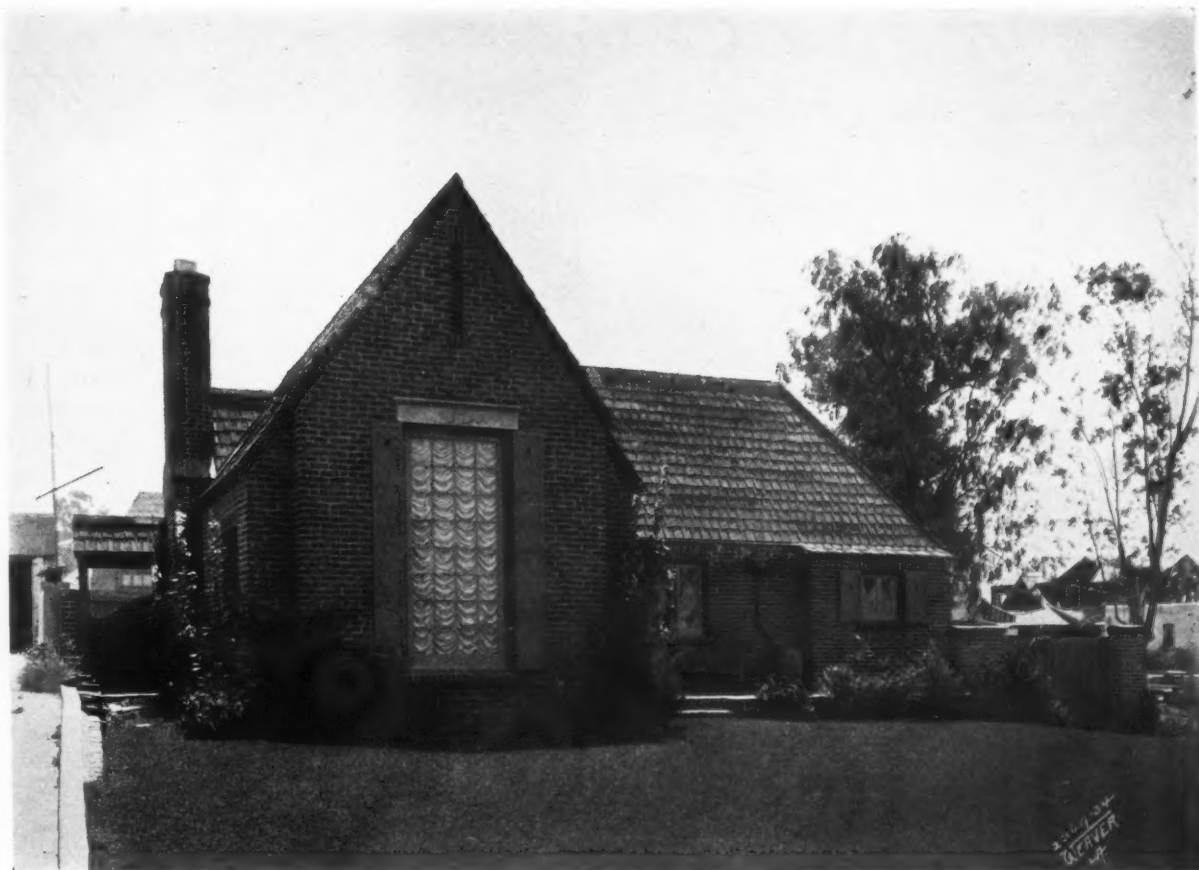
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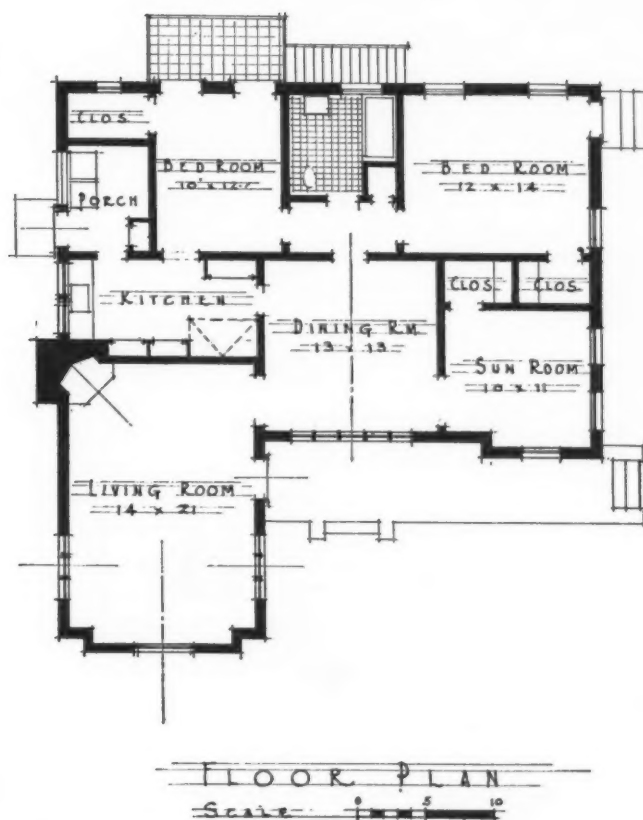
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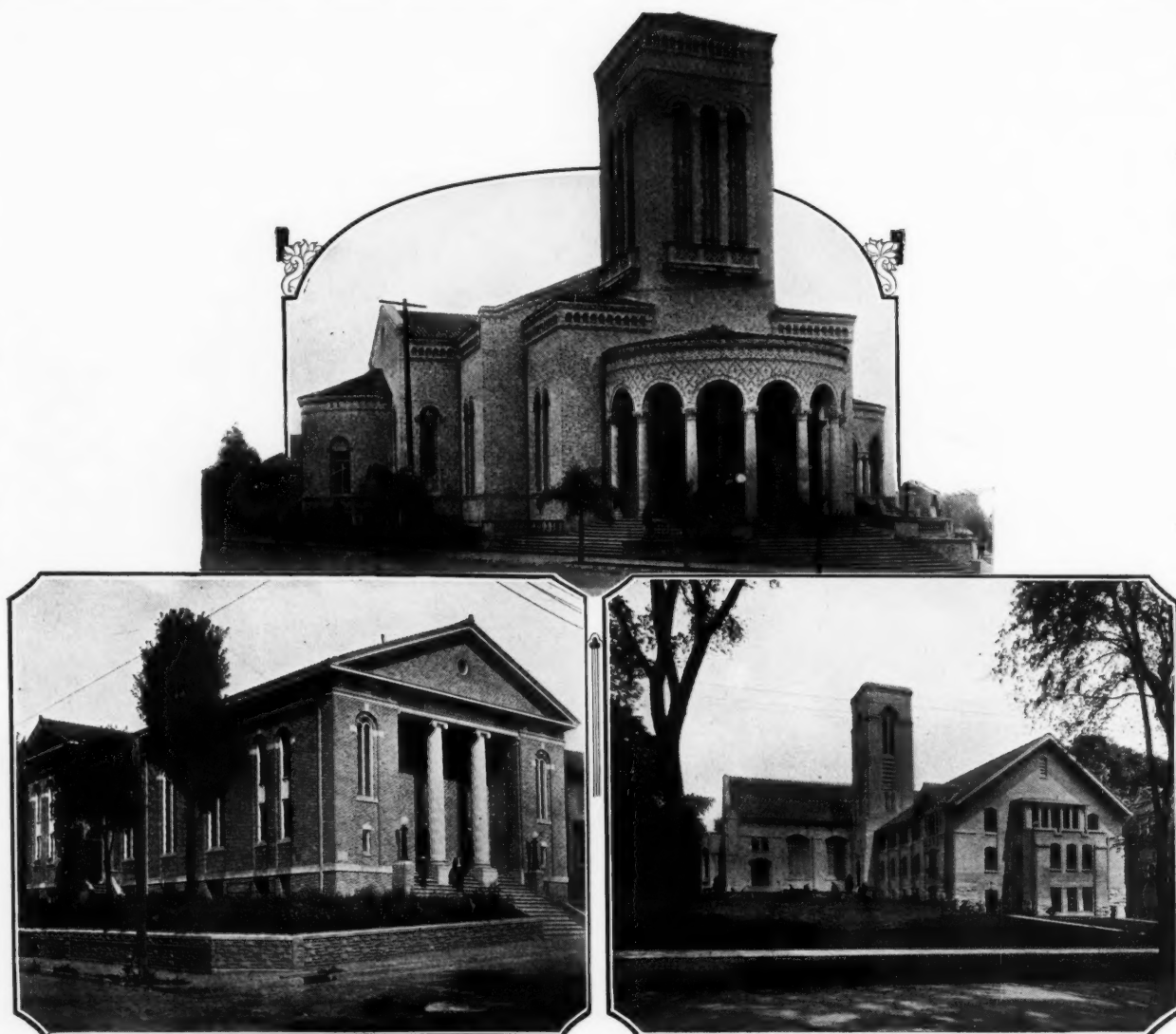
CALIFORNIA BRICK COMPANY *and* LIVERMORE FIRE BRICK WORKS, INC.
Associated Companies

SAN FRANCISCO AND OAKLAND



RESIDENCE
LOS ANGELES, CALIFORNIA
M. P. WILKINSON
ARCHITECT





Above, Christian Science Church, Los Angeles, California, Elmer Grey, Architect; at left, St. Paul's M. E. Church, South, Clarksburg, West Virginia, Robert McArthur, Architect; at right, The Union Church, Hinsdale, Illinois, Tallmadge & Watson, Architects.

THE light colored brickwork in these churches, harmonizing perfectly with the stone trimmings, produces a stately effect and permits a variety of treatment, both in wall texture and color effect.

The great number of face brick churches—large and small—in all parts of the country give ample proof of the structural and artistic success of face brick in church buildings; and the skill with which architects are today handling face brick is in no small measure responsible for this distinct trend toward the use of face brick in church architecture.

You will find many splendid examples of the modern use of face brick in "Architectural Details in Brickwork," a portfolio of more than a hundred halftone plates, issued in three series, each enclosed in a folder ready for filing. This series will be sent postpaid, to any architect making request on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars.

AMERICAN FACE BRICK ASSOCIATION

1767 Peoples Life Building • Chicago, Illinois

EDITORIAL

Airing a Theory

NOW that school boards and legislators and architects have become all "het up" over the Carbon Dioxide Standard, which demands at least thirty cubic feet of fresh air per minute to every occupant of a school room, and numbers of expensive systems have been installed, along comes the New York Ventilation Commission, headed by Dr. C. E. A. Winslow, professor of Public Health, and knocks this theory into a cocked hat. The commission has found that a small amount of cool, fresh air improves the efficiency and health of pupils. The high temperature necessary to prevent drafts under the old theory increases respiratory sicknesses and decreases working powers.

So passes, presumably, another costly experiment, for the authority of this commission, made up of distinguished engineers and scientists, is impressive. It would seem the part of wisdom to test theories more thoroughly before adopting them on such a universal scale, especially when health is at stake. A suspicion arises that the doughty old Governor of California had some justification for referring to "the fads of educators." Fortunately for us, there is little need for other than natural ventilation in the Golden State, and the prowess of

its scholastic athletes proclaims to the world what California air can do.

* * *

Craftsmanship

AGAIN we print examples of fine craftsmanship from the hand of Elmer Grey. This is more than good "draughtsmanship"; it is *original* and not a *copy*. And while a man may be a good architect and still lack the ability to convey his thoughts graphically, it is not an enviable situation. He may be more to be pitied than censured; but like the "Kiwi," the bird who cannot fly, he is out of place. If a man grows rusty in the use of the hand, he is but too apt to slacken also on his mental, creative function, and unconsciously slide into combining and rearranging and adapting until it is no longer a case of craftsmanship, but of craft.

* * *

A Comment from the Lay Press

"Good architecture is not a luxury, but a symptom of happiness, energy and foresight, and where it is lacking, there these things are insensibly lessened, even though the mass of men do not know that it is they lack."

—From "The Times," London.

THE BUSINESS BAROMETER SHOWS BUSINESS GOOD

BY E. C. SMITH
Vice-President S. W. Straus & Co.

BUSINESS and industrial conditions throughout the country and especially along the Pacific Coast are fundamentally sound, and business in practically all lines is steadily strengthening. The building industry was never in more satisfactory condition, and there is probably no safer barometer to follow, in attempting to forecast general business volume, than the statistics of construction.

Building is under way in our Pacific Coast cities to a degree that promises an activity throughout the coming months which may establish a new high figure for the year's total, probably \$500,000,000 in construction costs for the 80 major cities of our seven Far Western States. Mr. S. W. Straus, president of S. W. Straus & Co., in a recent interview published by a New York newspaper, is quoted as anticipating a \$6,000,000,000 total of building in the United States for 1925.

Business soundness or weakness is always first noted in building. Tightening of money in anticipation of a slowing down of business is always promptly reflected in a curtailment of building plans and general confidence is always immediately shown in new construction projects. Building is an essential and basic industry, but it employs and is dependent upon large investments and it is one of the first indices to reflect fundamental financial conditions.

But we are not entirely dependent at this time upon the tendencies of the building industry for verification of the opinion that business generally is progressing along sound lines. The employment curve shows an increase over the first part of 1924. Workmen are earning more money and manufacturers in more than a score of industries are handling a greater volume of business than last year.

The increase in volume earned by workers is due also to an increase of working hours per week, rather than to higher wages per hour. Almost spectacular gains have lately been reported from the lines of trade which suffered the most last year. The cost of labor, material and practically all essential commodities, is apparently more firmly stabilized at this time than at any period since the World War. The importance of stabilization cannot be too strongly emphasized in an attempt to estimate the general business situation.

Progress is dependent upon harmony in labor circles, efficiency of workers and genuine co-operation between manufacturers and merchants. So long as these controlling factors are kept in working accord there is no need for apprehension, even though slight variations may occur here and there in volume of current business in any given line or branch of industry.

(Continued on page 39)



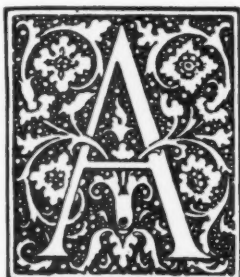
TRANSPORTATION BUILDING, LOS ANGELES, WALKER & EISEN, ARCHITECTS

FRED POTTS, CONTRACTING PLASTERER

THIS class A 12-story concrete loft building shows a striking example of advanced plastering work and the economy and beauty of CALIFORNIA STUCCO for all jobs. The entire exterior surface was covered with a *one* coat dash of CALIFORNIA STUCCO of a permanent sage-green color.

CALIFORNIA STUCCO PRODUCTS COMPANY
SAN FRANCISCO AND LOS ANGELES

SAN FRANCISCO ARCHITECTURAL CLUB

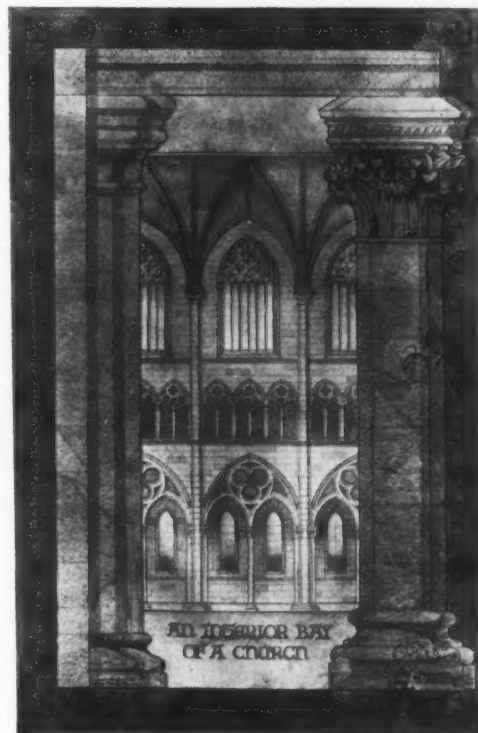


THE well attended June meeting of the San Francisco Architectural Club several important questions were again brought up for earnest discussion by the members.

Much interest has been aroused by the project to revive the Pacific Coast scholarship, funds for which are now being collected. The boys of the club are keen to show what their atelier training has done for them and are anxiously awaiting word that the required sum has been raised and a definite announcement of the date of the competition. The fund is gradually growing, but the committee in charge would be grateful if those who have already subscribed and those friends of the club who intend to subscribe would be more prompt in sending their pledges to the secretary or the treasurer of the club.

Another proposition that is engaging the attention of the club is the subject of club rooms. The present quarters have been outgrown to the extent that the atelier can not be accommodated properly and present arrangements do not permit of the social activities the Entertainment Committee would like to arrange. There has been considerable discussion as to whether the club should retain their present home and renovate it to suit new conditions, or seek another location, probably nearer the majority of architectural offices where could be arranged quarters that would better take care of a growing atelier and would also enable the Entertainment Committee to give full scope to an active social program. This problem is now in the hands of the board of directors and a solution will be offered to the members at very early date.

An atelier committee is busily engaged making preparations for a big exhibition of the work of the atelier to mark the close of a highly successful and progressive season. This exhibition is to occur in the early fall, probably September, is planned to be one of the most interesting and representative showings of student work that has been held at the club for a number of years. A special effort is to be made to interest high school students and those about to enter the architectural profession in order that they may become acquainted with the club



ATELIER DRAWING

and its great work in assisting the younger draughtsman in pursuing his studies.

A new atelier, affiliated with the San Francisco Architectural Club, was started recently in Sacramento under the patronage of Mr. Edward Flanders, formerly of this city and well known up and down the Coast. Through his very capable direction this atelier is doing remarkably well, as is shown by the character of the work done and by the amounts of awards received at each judgment of problems.

THE BUSINESS BAROMETER

[Concluded from page 37]

One of the most encouraging aspects of the business situation today is the disappearance of all spectacular booms and widespread depressions. The important thing is to keep our national commercial machine functioning smoothly. It is necessary for business to safeguard itself against inflation and thus seek protection from deflation. Over-production in any line should be discouraged. A stabilization of production alone can maintain a permanent balance between supply and demand.

Data of value to testing engineers and others interested in concrete tests have just been published in Bulletin 14 of the Structural Materials Research Laboratory, Lewis Institute, Chicago, "Effect of End Condition of Cylinder on Compressive Strength of Concrete" by Harrison F. Gonnerman. The report is reprinted from the 1924 Proceedings of the American Society for Testing Materials.

PLATE GLASS RECORD

All records for the production of plate glass in the United States were broken during March, when the total output reached 9,773,957 square feet. According to P. A. Hughes, secretary of the Plate Glass Manufacturers of America, the end of the year 1925 will see the establishment of a new twelve-months' production record for the manufacturers of plate glass in this country.

Plans have been completed by Birge M. Clark, Architect, Palo Alto, for two homes to cost in the neighborhood of \$15,000 each. They will be built for members of the faculty on the Stanford campus.

Charles H. Kyson is president, H. B. Pentland, vice-president and M. L. Barker, secretary-treasurer, of the newly organized Architects' League of Hollywood, which holds weekly luncheons.



Interior of Grauman Metropolitan Theatre, Los Angeles. Done entirely in Concrete. William Lee Woollett, Architect.

TRULY CREATIVE

AMONG advanced achievements in concrete is the interior of Grauman Metropolitan Theatre, Los Angeles.

From lobby to proscenium the conception has been executed in the same basic material used to insure structural soundness and economy.

Especially worthy of note are the rough, form-marked walls with murals painted on them, the great open trusses and massive beams, the decorated columns and the symbolic statuary—all of concrete.

The result is a daring creation indicating possibilities through the medium of concrete undreamed of a few short years ago. And it may well be that this truly creative work will serve as an inspiration for other individual achievements destined, perhaps, to herald a new era in architecture.

* * *

Competently supervised, modern workmen can produce concrete in any form, texture or color the architect may direct. If you are interested, we shall be most happy to send further information. Simply address the nearest office listed below.

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A National Organization to Improve and Extend the Uses of Concrete

ATLANTA	COLUMBUS	INDIANAPOLIS	MILWAUKEE	PARKERSBURG	SAN FRANCISCO
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BOSTON	DENVER	KANSAS CITY	NEW ORLEANS	PITTSBURGH	ST. LOUIS
CHARLOTTE, N. C.	DES MOINES	LOS ANGELES	NEW YORK	PORTLAND, OREG.	VANCOUVER, B. C.
CHICAGO	DETROIT	MEMPHIS	OKLAHOMA CITY	SALT LAKE CITY	WASHINGTON, D. C.

PERSONAL GLIMPSSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketches from life in this issue by Ramm]



W. B. FAVILLE, F. A. I. A.

TO FEW men is it given to rise higher in their chosen profession than has W. B. Faville, of Bliss and Faville, Architects, San Francisco. Or to retain in greater degree the respect and personal regard of his clients, associates and all who know him.

His career has been a succession of professional triumphs and an inspiration to many. After his early schooling, he was with Green and Wicks in Buffalo, N. Y., later graduating from Boston Tech. For some time thereafter he was with McKim, Mead & White in New York City during a period when that notable firm's staff included many individual names which have since become distinguished in their own right.

It was during his association with McKim, Mead & White that Mr. Faville met Mr. Bliss and thus was born a partnership which has endured in California since 1898, when they established themselves in San Francisco.

Soon after they located in California, the Oakland City Hall Competition was won and another notable work of that earlier day was the St. Francis Hotel, San Francisco.

The Masonic Temple, The Bank of California, Mercantile Trust headquarters, Liverpool, London & Globe Insurance Building, Southern Pacific Building, Matson Building, James L. Flood home are a few of the many notable San Francisco monuments to the talent of Bliss & Faville while they also won the San Francisco Bank of Italy competition and the competition for the State Building. The Hotel Oakland, Oakland, and the Pacific Telephone & Telegraph Building, Los Angeles, are theirs, too.

Mr. Faville has attained national distinction in more ways than one and is the only Pacific Coast architect ever chosen president of the American Institute of Architects. He served with honor in that capacity for two years. He

has held most of the offices in San Francisco Chapter, A. I. A., and shares himself, his jovial spirit and the inspiration of his fine mind and faculties with his fellows in many clubs and societies. He is a good citizen, a good neighbor, a good friend and if he isn't a good architect, the American Institute of Architects erred when it made him a Fellow.

His hobby? Deep water! Riding San Francisco Bay ferryboats to and from his home in Sausalito.

CRANE COMPANY ANNIVERSARY

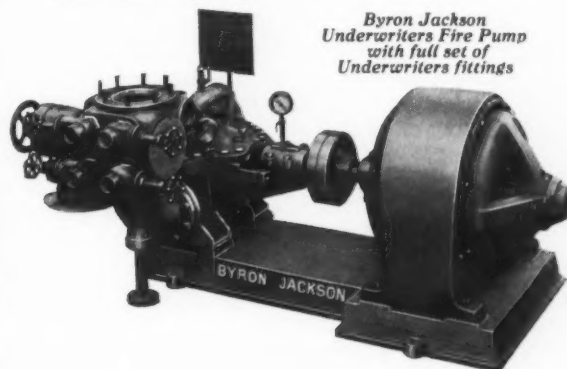
SIX hundred and sixty-five employees, all of whom have served with the Crane Company twenty-five years or more, were the honored guests of the company at the Congress Hotel dinner which marked the opening of the Crane Seventieth Anniversary Convention.

High mark for number of veterans attending went to Bridgeport, Conn., factory. Its special train brought 165 employees, all of whom had passed a quarter-century or more with the company.

Byron Jackson Fire Pumps win Underwriters approval

On June 17, 1925, the National Board of Underwriters approved the Byron Jackson 500, 750 and 1000 Gallon Underwriters Fire Pump.

This approval by the National Board of Underwriters is of particular significance to the purchasers of such pumps in the West as it makes the Byron Jackson Pump Mfg. Co. the only manufacturer of approved fire pumps on the Pacific Coast. For the first time purchasers now have the advantage of local service after installation, eliminating tedious and costly delays.



Byron Jackson
Underwriters Fire Pump
with full set of
Underwriters fittings

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California White Pine
(trade name)

PINE

California Sugar Pine



Enameled Effects, Beautiful and Lasting, with Fewer Coats

CALIFORNIA Pines are ideal for all kinds of interior finished woodwork. They dress to velvety smoothness of surface. First coats of paint are easily absorbed, forming a lasting foundation for finishing coats. The light color is easy to "hide," thus effecting an economy in cost of enameling.

Permanency of finish is assured because of the smooth surface, and the grain does not "raise" to disfigure or crack the enamel. The delicately beautiful grain of California Pines produces a pleasing "natural" finish, while staining is highly successful because "muddy" effects are entirely absent.

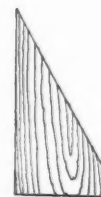
You will find that carpenters like to work with these soft pines because of the ease and rapidity of cutting, and the accurate workmanship possible. The economy of California Pine in-

terior woodwork lies in the lessening of labor for installation and the elimination of wasting material in cutting.

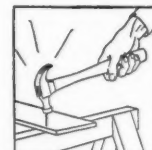
We have just issued for architects and builders a set of California Pine Information Sheets covering all uses of these woods. These data sheets are compiled by a Wood Technologist formerly with the U. S. Government Forest Products Laboratory at Madison, Wisconsin and now connected with this association. He will gladly answer inquiries or supply data for specifications.



Soft, easy-cutting texture and uniform grain of California Pines result in velvety-smooth surfaces under the planer.



Sharpest profiles and most finely graduated uniform curves are obtained. Lines and corners are sharp without splintering.



Soft "corky" texture enables nailing without splitting — even up to the very edge. Nails hold firmly.



Grain of California Pines will not "raise" to disfigure or cause cracking or chipping of paint or enamel surfaces.

California White and Sugar Pine Manufacturers Association

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A SHORT HISTORY OF BRICK

By M. T. CANTELL, F.R.S.A.; L.R.I.B.A.

Of Cantell & Spencer, Engineers and Contractors, Los Angeles



BRICK, the most durable of all materials used in the construction of buildings, is made of clay. Clay generally consists of alumina and silica, either alone or in combination with a small percentage of other constituents, the chief of which are lime, magnesia, iron and salt. Alumina is however the principal constituent. It makes the clay plastic and becomes very hard when heated, but it shrinks, cracks, and warps in drying. Silica, which is a compound of the two elements silicon and oxygen, exists more or less in all clays in chemical combination with alumina. It is also found in an uncombined state as sand.

This silica alone is infusible, except at a very high temperature, but combined with alumina and a small quantity of oxide of iron it is fusible at a comparatively low temperature. A small quantity of lime in the clay is also a valuable constituent as this diminishes the contraction of the brick in drying. And it acts as a flux in burning, causing the grains of silica to melt, thus binding the material together. But an excess of lime will cause the brick to melt and lose its shape.

The color of the brick also depends upon the varying proportion of these constituents as well as upon the temperature at which the brick is burned. This branch of the subject, however, is too technical for me to deal with in an address of this description, so we will have to leave it in favor of a few more generally interesting items.

BRICK IN ANCIENT TIMES

The use of brick as a building material dates back to prehistoric times. It is in fact next to the oldest material used for the construction of buildings. The only material in use before brick was timber, and this was at the time used for the construction of Lake Dwellings. Stakes or piles were driven into the bottom of lakes and dwellings erected thereon. They were built in this way to guard the inhabitants against the attacks of wild animals and hostile tribes. The only other dwellings during this period, known as the Neolithic, were natural rock caves with a small entrance before which a large stone was placed to act as a door.

The exact date at which brick was used is not known, but it was certainly in prehistoric times. So far as we at present know, civilization dates back at least 10,000 years in the Nile Valley. Written history now dates back about 7,500 years. Prehistoric graves and other ruins of civilized races which are very numerous, date back at least 2,500 years further.

Excavations have led to the discovery of the tombs of King Zer who reigned 5,400 B.C. These are of brick. Other ruins show that brick during this period was very common in house building, the walls being about 2 feet thick. The size of the bricks were 9 inches or 10 inches long, 4½ or 5 inches wide and about 2¾ inches thick—only about 1 inch longer and a half inch wider and thicker than those we use at the present time. The wonderfully preserved condition of these ancient bricks prove beyond doubt the extreme durability and suitability of this material for all classes of building construction. They were found in almost as good condition as when they were placed in position by their ancient builders. But the art of building with brick was far more perfect in the Mesopotamian Valley on the plains of Babylonia.

The main structural industry of this country during the

Sumerian period, prior to 4,500 B.C., much earlier than the Babylonian period, was that of brickmaking and building. It was a land of brick buildings, but at this time columns and piers were mostly of cedar brought from Amanus and Lebanon, but when this was scarce brick was used. The roofs were of timber beams with a covering of palm leaves, timber being too costly to use for covering purposes.

THE EARLIEST BURNT BRICKS

In Egypt brick were dried in the sun and used without further treatment. In Babylonia the ordinary bricks were dried in the sun, but the best were burned for additional strength and durability, this being necessary owing to the dampness of the country during certain seasons.

The earliest burnt bricks were 8¾ inches by 5½ inches wide and 2¼ inches thick. These gradually increased during the period to 12 inches by 7¾ inches and 2 inches thick. Three thousand two hundred years B.C. and for many centuries afterwards bricks were 11 inches or 12 inches by about 5½ inches wide and 3½ inches thick. During this early period burned brick was used for the same purposes as we use the best selected hard burned common brick of the present time, such as for portions of walls carrying heavy loads, foundations, piers, lacing courses, facing, drains, paving, and structures exposed to dampness.

Storerooms and tanks were further damp-proofed by being lined with bitumen, which was also used as the mortar for burnt brick. The land produced a plentiful supply of this material. During this age immense walls surrounded the cities, those of the most ancient Babylon, were 9 miles around, 85 feet high, and 340 feet thick, surrounded by a moat which was lined with burnt brick laid in bitumen.

THE HILL OF TROY

The extreme durability of brick is also shown in the excavations of the Hill of Troy. This hill contains the ruins of seven towns, one above the other. A section cut through the hill contains a record of man's progress from the late stone age, about 4000 years B.C. to the height of Greek civilization. In the second town, which was burned down about 3,000 B.C., brick was used. The texture of these show they were made from a clay mixed with a straw. In size they were almost the same as our present brick, which have remained practically the same since about two centuries ago, when a tax was imposed on bricks in England which limited their size in that country to 8¾ inches by 4¼ inches wide, by 2¾ inches thick, with four courses in the wall to measure 12 inches high.

At numerous intervals ever since the first use of brick, attempts have been made to adopt a larger size but these have always failed owing to the greater economy in the manufacture and the laying of the present size.

In Egypt walls were faced with glazed or enamel tile as far back as 5000 years B.C., but glazed or enamel brick similar to those we now have were not used until the ninth century B.C. The art of glazing was known centuries before its application to building material. Glazed pottery dates back to prehistoric times. The earliest relic of this work is a vase made during the reign of King Mena 5,500 years B.C., about the beginning of historic times. Mena's name is inlaid in violet glaze on a green glazed body. Long before this glazed ware was used for beads and amulets, but although the art was so well known during this period, glass was not made separately until the time of Tahutmes II, 1,500 years B.C. The Egyptians

(Concluded on page 45)



Interior View, Elks Club, San Francisco
 Architects, Meyer & Johnson, San Francisco
 General Contractors, R. McLeran & Co., San Francisco
 Painters, Heinsbergen Decorating Co., San Francisco and Los Angeles

An Artistic Triumph

of decorative skill has been wrought in the new building of the Elks Club, San Francisco by the Heinsbergen Decorating Company of San Francisco and Los Angeles.

The rich, mellow tones, in exquisite graduations, interpret the genial atmosphere of this Fraternity, and lend a luxurious, lingering charm to the interior. The walls were coated with

Perma-Light Wall Finishes

An achievement in paint manufacture, produced exclusively by

HILL, HUBBELL & COMPANY

TECHNICAL PAINT SPECIALISTS

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LOS ANGELES - OAKLAND - SEATTLE - NEW YORK

A SHORT HISTORY OF BRICK

(Continued from page 43)

were experts in glass ware, but it was all wrought pasty. The art of blowing glass was not known until the Roman age.

EXPERT WORKMEN ONLY

The Assyrians, after the Babylonians, also built with brick and used cedar for supports, but they faced important buildings with alabaster and limestone imported from the mountains north of Nineveh. The alabaster was used for carved work, instead of inscribing glazed brick and enameled tiles as did the Babylonians.

During these periods expert and fully qualified workmen only were allowed to be engaged in building construction and first-class work only was permitted. These conditions were attributable to the very severe penalties attached to jerry building. In ancient Babylonia the laws governing contractors were to the effect that if a house, or any part of a house fell down and killed the owner, the builder was put to death. If it killed the owner's son, the builder's son was put to death. If one or more of the owner's slaves were killed, the builder had to restore him slave for slave besides compensating the owner for any damage to his goods and re-building the house or the part which had fallen. Similar laws also governed the practice of medical men. If a doctor caused the death of one of the upper class or inflicted a serious injury through unskilled treatment he was liable to have both hands cut off. If the victim was a slave, the doctor was compelled to give the owner a new one. If it involved the loss of an eye he had to pay half the slave's value.

If similar laws existed at present the building owners and general contractors would be more careful in selecting their mason contractors, incidentally to the benefit of the members of associations similar to that which I have the honor of addressing.

DURABLE AND ECONOMICAL

The ancient Romans were also expert in the making and use of brick. I have personally inspected a number of examples of brick and tile work in England built during the Roman occupation in which the brick appeared to be equally as sound, dense, and durable as when they were made.

The great antiquity of brick, the ages through which it has withstood the elements and other agents which so quickly attack and destroy other building materials is abundant proof of its being the most permanently durable building material we have. Not only will it resist the destroying influence of age, moisture, or acid laden atmosphere, but it is of great strength, is a fire-proof material, a first-class insulator, which enables it to keep a house warm in winter and cool in summer. It is pleasing in color, adaptable to all forms of construction, and is the most economical building material where these properties, together with comfort and permanence, are required.

NOTE—The foregoing article was prepared from an address given at the recent annual banquet of the Los Angeles Mason Contractors' Association, by Mr. Cantell.

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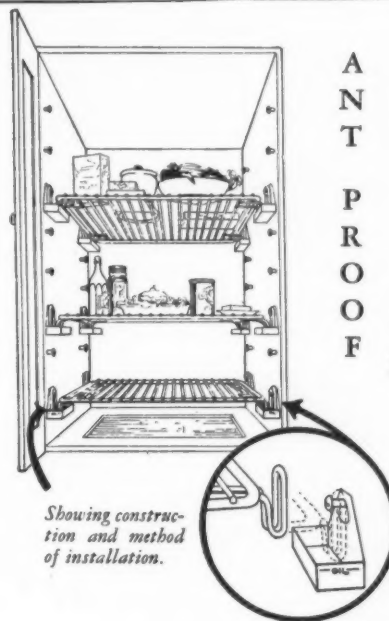
FIRE LOSSES ENORMOUS

Tabulations, just completed by the National Board of Fire Underwriters, show that during the year 1923, the value of fire-consumed property was \$535,372,782. This was an average of \$1,466,775 every day, or \$1,019 a minute. The fire loss in America during the same year was \$145,302,155. This preventable waste has increased 269 per cent during a period of twenty years in spite of many commendable efforts to raise the standard of building construction through the enactment of laws and ordinances.

"PINE HOMES" BOOKLET

For those interested in building, the California White & Sugar Pine Manufacturers' Association has issued a most attractive and informative book, the cover page of which is illustrated here. The booklet is based on a report made by Frederick A. Williams, Architect, following his investigations in California, supplemented by others in eastern sections where these woods have been used for many years.

The Association also issues a technical filing folder of Lumber Data. Both of these are available on request to Room 685, Call Building, San Francisco.



Planett All Wire Ant-Proof Cooler Shelves are extremely sanitary, easy to clean, and afford splendid air circulation.

They are strong and rigid, electrically welded, easy to install, and made in any size required.

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Showing construction and method of installation.

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ALL METAL FIRE DOORS

High Grade Sheet Metal and Kalamein Work

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3117 TWENTIETH STREET, SAN FRANCISCO



"Tapping a Cupola," mural painting by Arthur Covey for the Kohler Co. Administration Building, awarded gold medal of the Architectural League of New York at the International Exposition of Architecture and the Allied Arts, New York, April 20-May 2



Bell Tower
Kohler Administration
Building

The Kohler offices, the factory, the Village of Kohler, form a unique community, where neighborly interest and civic purpose find reflection in the quality of Kohler products—enameled plumbing ware and private electric plants

FOR his "Tapping a Cupola" and for another panel, "Pouring a Mould," Arthur Covey of New York received the Architectural League's gold medal for mural painting at the recent International Exposition.

Both works were executed for Kohler Co. for their new administration building at Kohler, Wisconsin. This impressive building, designed by Brust and Philipp, Architects, of Milwaukee, is a unit in the notable development in community planning which is known as Kohler Village.

A brochure describing this development will be gladly sent to architects and to others interested in community planning.

Kohler Co., Founded 1873, Kohler, Wis. • Shipping Point, Sheboygan, Wis.
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KOHLER OF KOHLER

Enameled Plumbing Ware

